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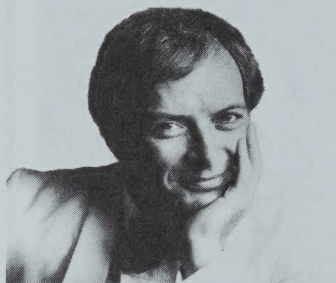


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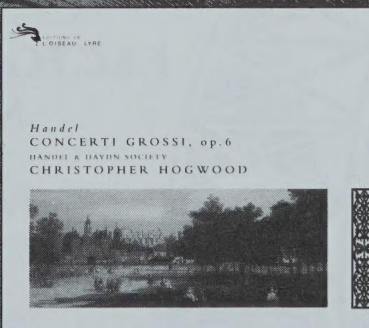
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Christopher Hogwood, Artistic Director

ONE HUNDRED-EIGHTIETH SEASON, 1994-1995

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The Handel & Haydn Society
Christopher Hogwood, Artistic Director
1994-1995 Season

Friday, April 28, 1995 at 8:00 p.m.
Sunday, April 30 at 3:00 p.m.
Symphony Hall, Boston
Christopher Hogwood, Conductor

FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 94 in G Major, Hob.I:94, "Surprise"

Adagio – Vivace assai

Andante

Menuetto: Allegro molto

Berenice, che fai? (Scena di Berenice) Hob.XXXIVa:10

Martina Musacchio, soprano

– Intermission –

The Mermaid's Song

A Pastoral Song ("My mother bids me bind my hair")

O Tuneful Voice

Martina Musacchio, soprano

Michael Beattie, fortepiano

Sinfonia Concertante in B Flat Major, Hob.I:105

Allegro

Andante

Allegro con spirito

Stephen Hammer, oboe

Dennis Godburn, bassoon

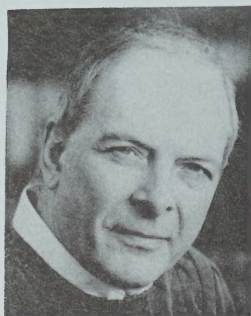
Daniel Stepner, violin

Myron Lutzke, cello

Symphony No. 94 in G Major, Hob.I:94, "Surprise"

Allegro di molto

CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is internationally recognized as a pioneer in "Historically Informed Performance," presenting music on the instruments and with the performing techniques of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H Artistic Director, Mr. Hogwood is Principal Guest Conductor of The Saint Paul Chamber Orchestra, a modern-instrument ensemble, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera as well, and is a regular guest conductor of the Australian Opera. Mr. Hogwood enjoys a fine reputation as a harpsichordist and clavichord player, and is also a highly successful recording artist for London Records/L'Oiseau-Lyre. He has written a number of books, including his highly successful biography of Handel, published by Thames & Hudson. Christopher Hogwood was made a Commander of the British Empire by Queen Elizabeth in 1989.

MARTINA MUSACCHIO, SOPRANO



Martina Musacchio has distinguished herself throughout Europe and North America in opera, oratorio, concert, and *Lieder* performances. A native of Italy, she studied in Bologna, Rome, Geneva, Munich, and currently resides in Switzerland. In opera, Ms. Musacchio has been a member of the company of Opera Studio Zürich, Opernhaus Zürich, and Opera of Luzern, and has been guest artist with such companies as Teatro La Fenice, Deutsche Oper am Rhein, Grand Théâtre de Genève, Festival di Ravenna, Théâtre du Chatelet in Paris, and Teatro Bellas Artes in Mexico City. Ms. Musacchio's many prizes include the "Prix de Virtuosité" in Geneva; first prize at the Milan ASLICO Competition in 1982; Silver Medal at the Queen Elizabeth Competition in Brussels in 1988 and the Lied Prize of the "Jeunesses Musicales Suisses" in 1988. Ms. Musacchio most recently performed with H&H in 1992 in an all-Haydn program, as well as in the critically-acclaimed performances of Mozart's last opera, *La clemenza di Tito*.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically-Informed Performance," performing music on the instruments and with the performing techniques of the period in which it was composed for an authentic sound and concert experience. Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to its Symphony Series at Boston's Symphony Hall, H&H offers a Chamber Series with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. This season, H&H also offers a subscription season at Veterans Memorial Auditorium in Providence, RI. H&H's innovative educational program brings enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts.

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 Anne Black
 Dianne Pettipaw
 Cynthia Roberts
 Judith Eissenberg
 Peter Kupfer

VIOLIN II

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 Lena Wong
 James Johnston
 Barbara Englesberg
 Anne-Marie Chubet
 Judith Gerratt
 Sue Rabut-Cartwright
 Robert Seletsky

VIOLA

David Miller*
 Scott Woolweaver
 Laura Jeppesen
 Barbara Wright
 Susan Seeber

CELLO

Myron Lutzke*
 Phoebe Carrai
 Karen Kaderavek
 Alice Robbins
 Reinmar Seidler

BASS

Michael Willens*
Amelia Peabody chair
 Anne Trout
 Helen Stevenson

FLUTE

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 Wendy Rolfe

OBOE

Stephen Hammer*
chair funded in part by
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**principal*

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THE SURPRISING MR. HAYDN

by Steven Ledbetter

FRANZ JOSEPH HAYDN (1732–1809)

In 1791–92 and 1794–95, Haydn made two visits to London, at the invitation of impresario Johann Peter Salomon. There, he enjoyed a tremendously fruitful period, during which he composed many works for English audiences, most notably his last 12 “London” symphonies. This program follows the style and format of a typical Haydn concert in London.

In many ways the culminating experience of Haydn’s life was traveling to England for two extended stays between 1791 and 1795. Chronologically this visit came fairly late in life (he was going on sixty when he arrived in England), but psychologically it was central—a fact implied by the great Haydn scholar H.C. Robbins Landon, who makes Haydn’s London years the subject of the middle volume of his five-volume Haydn study. It was in London that Haydn was definitively recognized as the greatest living composer; of his two major rivals for that title, Mozart died a few months after Haydn’s first visit began, and Beethoven was still just a headstrong youth living in provincial Bonn. The London period made him financially independent for the rest of his life. It introduced him to the oratorios of Handel and the rich English choral tradition, which inspired two masterpieces of his later career, *The Creation* and *The Seasons*. And his London stay, with all the concerts he was to give there, provided the impetus for Haydn’s last dozen symphonies—works that have never been out of the repertory since—and many other wonderful pieces, some of them in genres not normally connected with Haydn, like the operatic *scena* or the piano-accompanied song.

Haydn’s concerts were shaped quite differently than concerts are today. No one would have considered presenting a program consisting entirely of symphonies and “serious” orchestral music. The concert was, rather, a kind of high-grade variety show, with a symphony as its most serious component (and often split between the beginning and end of the evening), supplemented by concertos, solo vocal

pieces, solo instrumental works or chamber music, and possibly an improvisation by a particularly brilliant soloist. Variety was the order of the day, and Haydn often provided much of it in concerts himself.

Haydn’s response to the opportunities open to him in London was to surprise his admiring audience again and again, first with the large number of new works of every genre, and then with their uniformly high quality and freshness. Haydn has continued to surprise audiences down the centuries with the tricks, feints, and formal novelties that he created in his symphonies. Each of them, numbering more than 100 in all, is unique. Each creates a musical language and builds a shape before us as we listen. The alert listener attempting to anticipate where a piece is going will be delightfully misled time and again, and on each occasion, Haydn’s solution to the formal problem is fresh and unusual, avoiding cliché or anything humdrum—except when he is purposely setting us up to be fooled!

THE SYMPHONY

It is ironic, then, that only one of Haydn’s symphonies should be known to the world as the “Surprise” symphony, since most of them really deserve that nickname. Still, the premiere of his Symphony No. 94 in G major, which took place in London under Haydn’s direction on March 23, 1792, was one of the great successes of his life. It was performed with no hint of a nickname, although the nickname somehow got attached to the symphony before long. The “surprise” in question is the sudden fortissimo chord early in the second movement, coming just when the quiet melody has been repeated even more quietly and seems to die away into nothing. Following the premiere, a reviewer wrote of this passage: “The surprise might not be unaptly likened to the situation of a beautiful Shepherdess who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling-piece.” One of Haydn’s pupils from the late 1790s wrote: “...Haydn had noticed an old man, who occupied the same seat at every concert and who regularly went to sleep at the very beginning. He allowed himself the joke of awakening the sleeper by a single drum beat...” In its simplicity and concreteness, this story has the ring of truth. In any event, the symphony became immensely famous almost immediately.

Beyond the notorious surprise, the symphony is equally valuable for many other innovations, so subtle that they might be noticed only by the person who has to play them. Chief among these is the fact that, possibly for the first time ever, the timpanist is required to retune one of the kettledrums in the middle of a movement. It had been customary for kettledrums to be tuned to the tonic and dominant pitches of the home key and remain thus throughout a movement so that they were restricted to playing when the music was in or very near the home key. By asking the player to retune for a passage in the middle of the first movement (and then again for the recapitulation), Haydn in fact begins the liberation of the percussion instruments.

In the second movement, the famous surprise itself is over by the sixteenth measure, but Haydn has by no means exhausted his invention. Starting with a theme of deceptive simplicity, he produces a beautifully sustained set of variations, alternating simpler treatments with more elaborate and dramatic ones, building to a wonderful marching climax and then dispersing in a wisp of harmonic haze. The minuet, with some of the quickest tempo markings Haydn ever gave to this dance, has little of the air of an aristocratic ballroom; it suggests, rather, a lusty peasant dance. Bassoons cavort with strings in the Trio, picking up a phrase from the minuet proper and turning it upside down.

The finale is a sophisticated sonata-rondo, one of Haydn's most brilliant achievements. Unlike many of his late symphonic movements, which are built up monothematically with all of the melodic material deriving from the opening idea, in both the first and last movements of the "Surprise" Symphony there is a markedly differentiated secondary theme. Haydn repeatedly expressed his delight at the quality of orchestral playing in London, far beyond anything available to him in Vienna. This finale, with its breathtaking pace and difficulties of ensemble (especially the headlong rush of the strings in unison just before the end) is a prime example of Haydn's response to this playing—with greater demands than ever before. Thus he prefigured the increasingly virtuosic orchestral writing of the next century.

THE CANTATA AND SONGS

In London Haydn also added regular song composition—and songs in English, at that—to his string of works. And he composed a splendid dramatic cantata in Italian for his farewell to England. Haydn's last concert in London, on May 4, 1795, ended his stay there in a blaze of glory with a program that included two of his most splendid symphonies (the ones we know as Nos. 100, the *Military*, and 104, the *London*), and, the very last work on the program, a novelty described as a "New Scene." The term is an English version of the word more commonly encountered in Italian, "*scena*," which in music refers to a self-contained dramatic

scene, intended normally for concert performance, but cast in such a way as to suggest that it has been extracted from a full-length opera. Haydn chose his text from one of the classic libretti of Pietro Metastasio (1698-1782), *Antigono*, which was set to music by no fewer than forty-three composers between 1744 and 1824.

The composer's difficulty in setting a dramatic scene taken whole from a continuous opera is nothing compared to the problem of today's audience trying to figure out what is going on.

(Haydn's audience almost certainly knew the libretto in several different musical settings, and would have understood the dramatic situation easily.) Berenice is the princess of Egypt, engaged to Antigonos, King of Macedonia, but actually in love with the latter's son Demetrius, who also loves her. Just before this scene begins, Demetrius has saved his captured father from the dungeon of his enemy. He then nobly plans to kill himself so as not to be his father's rival for Berenice. When Berenice becomes aware of this awful plan, she teeters for a time on the brink of insanity. This marks the beginning of her great scene, in which she considers joining Demetrius in death, then pleads with him to live, promising to marry Antigonos in order to avoid further retribution or bloodshed. Finally, though, she pleads to be allowed to die. (The *scena* ends here, though the opera goes on to conclude happily, with Antigonos granting Berenice's hand to his son.)

Haydn expressed delight at the quality of orchestral playing in London. The finale of Symphony No. 94 is a prime example of his response to this level of playing, and prefigures the increasingly virtuosic orchestral writing of the next century.

Haydn's cantata begins with a powerful dramatic recitative, masterfully depicting Berenice's torment with short verbal fragments, sudden and surprising key changes, and rhythmic starts and stops. Haydn responds to the overheated dramatic situation with an astonishingly untraditional harmonic scheme. After the recitative's opening, he engineers a modulation from C-sharp minor to B-flat to suggest Berenice's new awakening to her situation ("Dove son?"). In the first aria, Berenice pleads with her lover to await her own death, so that together they may pass over to "the [other] shore." Before the aria reaches its natural ending, Haydn breaks it off dramatically for another recitative. Here the change of key is so daring that he actually wrote a note to confirm to his copyist that he meant it. Finally Berenice launches into the bravura part of the *scena*, calling vehemently upon death to end her anguish. At this point Haydn adds the clarinets to complete his ensemble and further color the character's agonized thoughts, transmitted in the aria's closing lines by an exploration of the singer's highest and lowest range, the vocal extremes thus mirroring her "excess of grief."

The special kind of song for solo voice with piano accompaniment that was to blossom so gloriously in the Romantic German *Lied* was just beginning to appear in the last decades of the eighteenth century. Both Haydn and Mozart wrote works in this genre that are widely regarded as forerunners of Schubert. A set of six Haydn's songs (described as "Six Original Canzonettas, with an Accompaniment for the Piano Forte") were announced in June 1794. The texts were by Mrs. Anne Hunter, the widow of a surgeon whom Haydn had met in his earlier London visit. These particular songs became the most popular of all of Haydn's small vocal pieces. They addressed an audience that was particularly large in London at a time when music was a normal part of genteel education, and most entertainment was self-produced—the performer at home in the drawing room. Haydn's canzonettas proved so popular that he followed them up with another set the following February, with texts by diverse poets, ranging from Anne Hunter to Shakespeare, to Metastasio translated into English. The first book contained *The Mermaid's Song* and *My mother bids me bind my hair* (which later became a favorite song for Jenny Lind). *O tuneful voice*, also to a text by Anne Hunter, was composed at about the same time but remained an independent song.

THE SINFONIA CONCERTANTE

The late eighteenth century was the golden age of the *sinfonia concertante*. An English equivalent for the term would perhaps be "concerted symphony," a cross between the symphony (with its formal architecture planned on the largest scale) and the concerto (with its use of virtuoso soloists). The *sinfonia concertante* employed at least two soloists and often more. The genre was particularly popular in France, though it spread quickly to other musical centers as well.

Haydn probably wrote his *Sinfonia Concertante* for oboe, bassoon, violin and cello at the request of Johann Peter Salomon, who brought Haydn to London for these two spectacularly successful visits. Haydn presided over the premiere of his work on March 9, 1792, with Salomon himself as the violin soloist. The work pleased well enough to be repeated the following week and again on May 3; moreover Haydn brought it out as one of his first revivals when he returned to England in 1794. Like so many of Haydn's works not symphonies and string quartets, the piece almost disappeared after his lifetime, though it has again become part of the standard repertoire since the middle of this century.

For the composer, a *sinfonia concertante* poses the technical problem of how to give each soloist an important role without stretching the piece to unbearable length or breaking its structure into a series of unrelated vignettes. The *sinfonia concertante's* fusion of symphony with concerto requires the solo parts to be somewhat less assertive and showy than their counterparts in a solo concerto. Haydn created demanding parts for his soloists to be sure, and they afford opportunities for graceful display, though the musical argument of the opening movement is quite serious. Slow movements traditionally leave out some of the louder instruments for a greater change of color and mood; in this work, the toning back of the full ensemble turns the slow movement almost into chamber music. The finale again bursts forth, but suddenly turns—another surprise!—into a framework for an operatic recitative from the solo violin! Of course, the performer at the premiere was Salomon himself, not only a fine player, but also the engineer of Haydn's visit to England, for whom this passage might be regarded as a partial thanks. The recitative interrupts the flow for a time with dramatic and expressive material, but it is the Allegro tempo that dominates the close.

—Steven Ledbetter is a musicologist and program annotator for the Boston Symphony Orchestra.

VOCAL TEXT

Scena di Berenice

text by Pietro Metastasio

Berenice, che fai? Muore il tuo bene,
Stupida, e tu non corri!...Oh Dio! vacilla
L'incerto passo; un gelido mi scuote
Insolito tremor tutte le vene,
E a gran pena il suo peso il piè sostiene.
Dove son? Qual confusa
Folla d'idee, tutte funeste adombra
La mia ragion! Veggo Demetrio; il veggo
Che in atto di ferir...
Fermati! vivi!
D'Antigono io sarò. Del core ad onta.
Volo a giurargli fè. Dirò, che l'amo
Dirò... Misera me, s'oscura il giorno,
Balena il ciel! L'hanno irritato i miei
Meditati spergiri. Ahimè! Lasciate
Ch'io soccorra il mio ben, barbari Dei.
Voi m'impedite, e intanto
Forse un colpo improvviso...
Ah sarete contenti; eccolo ucciso
Aspetta anima bella: ombre compagne,
A Lete andrem. Se non potei salvarvi,
Potrò fedel...Ma tu mi guardi, e parti?
Non partir bell'idol mio;
Per quell'onda all'altra sponda
Voglio anch'io passar con te,
Voglio anch'io...
Me infelice!
Che fingo? Che ragiono?
Dove rapita sono
Dal torrente crudel de miei martiri?
Misera Berenice, ah, tu deliri!
Perchè, se tanti siete
Che delirar mi fate,
Perchè non m'uccidete,
Affanni del mio cor?
Crescete, oh Dio, crescete
Fin chè mi porga aita
Con togliermi di vita
L'eccesso del dolor.

Berenice, what are you doing? Your lover is dying,
Foolish girl, why are you not running to him. O God!
My steps falter; fear like ice
Freezes in my veins,
And I can scarcely stand up under the weight of my
troubles.
Where am I? What morbid follies
Cloud my mind? I see Demetrius, my lover,
About to stab himself...
Stop! live!
I'll submit to Antigono. I'll hurry to him.
And say that I love him; I'll swear to be faithful to him.
I'll say ... pity me, day turns to night,
Lightning sears the sky! My lying caused it.
Help me Gods, to help my love.
Cruel gods.
Why do you hold me back?
Perhaps a sudden blow ...
Are you satisfied: is he dead already?
Wait, gentle soul, let our souls be together,
In the journey to Lethe. If I can not save you,
I shall be faithful ...but are you looking at me as you go?
Do not go my handsome love;
Through the waves, to the shore
I would cross with you.
I want it too...
Woe is me!
Why am I pretending? What am I saying?
Where has the torrent of my suffering
carried me?
Miserable Berenice, you are delirious!
Why, if you are so many
Do you not kill me
Or make me go mad,
O torments of my heart?
Increase, O Gods, increase
These tortures, so that soon
My life will end
In an excess of grief.

The Mermaid's Song
text by Anne Hunter

Now the dancing sunbeams play on the green and
glassy sea,
Come, and I will lead the way where the pearly
treasures be.
Come with me, and we will go
Where the rocks of coral grow.
Follow me.
Come, behold what treasures lie far below
the rolling waves,
Riches, hid from human eye, dimly shine in
ocean's caves.
Ebbing tides bear no delay
Stormy winds are far away.
Come with me, and we will go
Where the rocks of coral grow.
Follow me.

A Pastoral Song
text by Anne Hunter

My mother bids me bind my hair with bands of
rosy hue
Tie up my sleeves with ribands rare, and lace my
bodice blue.
For why, she cries, sit still and weep, while others
dance and play?
Alas! I scarce can go or creep, while Lubin is away.
'Tis sad to think the days are gone, when those we
love were near;
I sit upon this mossy stone, and sigh when none
can hear.
And while I spin my flaxen thread, and sing my
simple lay,
The village seems asleep or dead, now Lubin is away.

O Tuneful Voice
text by Anne Hunter

O tuneful voice! I still deplore
Thy accents which, tho' heard no more,
Still vibrate on my heart.
In echo's cave I long to dwell,
And still to hear that sad farewell,
When we were forc'd to part.
Bright eyes! O that the task were mine,
To guard the liquid fires that shine,
And round your orbits play;
To watch them with a vestal's care,
To feed with smiles a light so fair,
That is may ne'er decay.

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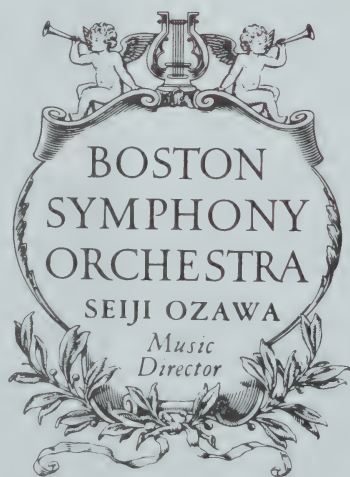
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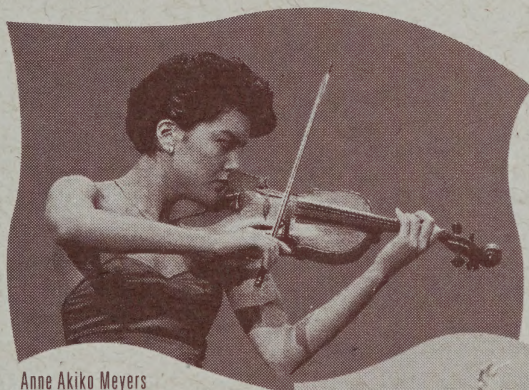
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